CAPITALS FROM BOLOGNA.

FIG. 1.

FIG. 3.

CAPITALS FROM BOLOGNA.

BOLOGNA, with its numerous colonnades, affords many beautiful examples of carved stone capitals in the Cinque-cento style, of endless variety. Fig. 1 is from a portico in the Strada San Donato; figs. 2, 3, and 4 are from the Palazzo Pisardi, formerly the Palazzo Lignano.

E. H. M.

ON THE PRINCIPLES OF GLASS PAINTING.

That I may not appear to have attempted a runaway hit in the dark, I must beg your indulgence for a few words in justification of the letter you did me the favour to publish in THE BUILDER of the 31st July, which has called forth the remarks of Mr. Winston in your last number.

My object in that letter was to state some of those fundamental principles and conditions of painted windows which were not affected by any peculiar period of design, nor ever could be overlooked without injury to the art itself and detriment to the architecture in which it was embraced.

It is not every one who has it in his power to run away to Belgium, Germany, Italy, or France upon every occasion, and it is not by one but by repeated investigations that the principles of an art can be elicited, especially if its development be varied in character and extended over centuries of time.

> "Study
> Is like heaven's glorious sun, which will not be
> Deep-searched by haughty looks."

Neither can any one be supposed to have seen every single specimen that exists; nor can much good be hoped for by quoting any particular window as a standard. The prevailing practice is the only ground that can be built upon, and if a *principle* sufficiently broad and simple, true in itself and universal in its application, can be found at the bottom, as the secret of the excellence we seek after, a rule of practice is obtained which may enable us to produce *original works* as true and as admirable as any that have been accomplished in time past.

Such a principle or principles I sought to establish, and in doing so felt called upon to make the remarks objected to by Mr. Winston.

One concession I have gained from Mr. Winston, in the present letter—*i. e.* that he is willing to allow that the "flat effect" which I have insisted on, prevailed until the end of the first quarter of the sixteenth century. He says, "Indeed the powerful contrasts of light and shade (to which I alluded in the paper referred to by your correspondent) are not commonly found before the end of the first quarter of the sixteenth century. I know of none so early as the fifteenth century, as your correspondent states. The glass at King's College Chapel, whose date is about 1525, is, *on this account*, and also from some of the brown enamel having perished, as flat as your correspondent could wish, and the window of St. George's, Hanover-square, which he erroneously calls a 'very late' specimen, may be placed in the same category." I can hardly complain that Mr. Winston objects to call St. George's a "very late" window, since the style he advocates, and which I would most strongly deprecate, owes its origin to a date still more recent. But place by the side of this a few words from the paper referred to in the first instance—"By the end of the fourteenth century, the new style was established * * * but though rotund and pictorial in principle, it was not rotund and pictorial in effect." Again,—"The adoption of the rotund or pictorial style, which it took *two* centuries to *perfect* in the cinque-cento." Now, I never denied the *existence* of the style lauded by Mr. Winston, but I do deny it to have been the effect of a gradual development of the art of glass-painting,

For info on OCR and PDF Compression go to our website